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SATURDAY, NOVEMBER 10, 1877.

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## HER MAJESTY'S THEATRE, HAYMARKET.

OPEN EVERY EVENING.

THIS EVENING (SATURDAY), May 10th, will be performed

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Next Week

On MONDAY next, Nov. 12th, GOUNOD'S Opera, "FAUST." Faust, Signor Fancelli; Mephistopheles, Signor Del Puente; Valentino, Signor Gaiassi; Wagner, Signor Franceschi; Siebel, Mdle Anna di Beloca (her second appearance at Her Majesty's Theatre); Martha, Mdme Lalblache; and Margherita, Mdle Caroline Salla.

On TUESDAY next, Nov. 13th, ROSSINI'S Opera, "IL BARBIERE DI SIVIGLIA."

On WEDNESDAY next, Nov. 14th, VERDI'S Opera, "IL TROVATORE." The Opera will commence each evening at Half-past Seven; Doors open at Seven. Prices: Orchestra Stalls, 12s. 6d.; Grand Circle Seats, 10s. 6d.; Box Seats, 8s.; Pit, 5s.; Amphitheatre Stalls, 4s.; Gallery Stalls, 2s. 6d.; Gallery, One Shilling. Private Boxes, 10s. 6d. to £4 4s.

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MR W. COURTNEY and M<sup>me</sup> LOUISE GAGE (Mrs COURTNEY) beg to announce that during their stay in Italy all letters respecting ENGAGEMENTS, &c., must be addressed to 17, Holland Road, Kensington.

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## More about Blackmailing.

(From the New York "Arcadian.")

### JOURNALISTIC VERMIN.

The *Sun* of Tuesday, October 16th, copied a statement originally made in the *Mercury*, and therefrom copied into the *Dispatch*. Reasons, which will be apparent through the perusal of my letter to the *Sun*, made me write to that paper as follows:—

ABOUT MISS ABBOTT, MR LAKE, AND MR ENGEL.

"To the Editor of 'The Sun.'"

"Sir,—The *Sun* of Tuesday, 16th inst., contained the following:—

'Accounts of an outrageous attempt to blackmail Miss Emma Abbott, the singer, have been published in the *Sunday Dispatch* and the *Sunday Mercury*. The story is that a man connected with a "pretentious" weekly newspaper called on Mr Lake, with whose family Miss Abbott resides, showed proof sheets of a favourable and an unfavourable criticism, and demanded fifty dollars for suppressing the one and publishing the other. The climax of the interview, according to the reports, was the kicking out of the rascal by Mr Lake. We are informed that, while Mr. Lake furnishes the story for publication, he refuses to tell who the would-be blackmailer was or what newspaper he represented. Mr Lake's duty is to expose the man, and have him sent to prison; and if he does not do so, his reputation for truthfulness will suffer among people who do not know him.'

"When reading this, I took no further notice of it, assuming (as the *World* did) that it was an advertising dodge of Mr Lake, for which he did not pay. This day, however, I received by mail a slip from a paper whose existence I did not even know, and which is, I am told, edited by two associates, one a miserable office-boy, the other an old beggar, who has got nothing on earth—less than nothing, for he has not even got a nose. These two literary celebrities found nothing on earth to draw attention to their little sheet—which I shall not name, because to be noticed is all they want—than to name me as the man who brought the two articles to choose from to Mr Lake's house, hoping thereby to raise a scandal which would secure them a few dollars' sale. Now the man who goes through the journalistic world noiseless and noseless made a mistake. He will get no advertisement. I would get him instantly arrested and punished for libel, if it was worth my while, or if he had a cent in the world to lose. But what will happen to him, he nose not. For the present, suffice it to say, that at the time which this paragraph alludes to—that is, when Miss Abbott came before the public in her concert, first week of February—I had severed all connection with the paper I used to write for, and I had not yet bought the *Arcadian*. I had, therefore, no paper at all to write in, and thereby that case is settled so far as I am concerned. I received on January 25th a letter from Miss Abbott inviting me to dinner at Mr Lake's, but I declined the invitation; and it was the evening before her concert that Brignoli and Ferranti both, after the rehearsal, asked me (having authority and the friendship for Miss Abbott) to tell her that she made some horrid *forture* and shakes. Then I spoke about this to her husband. He virtually compelled me to go and dine with him, and hear Miss Abbott after dinner, and tell her the truth. I did hear her, and told her that she would be cut up by all the critics if she ventured upon making a shake, which she made worse than any pupil I knew. The result was that she thanked me, made no shake in the concert, and got over the difficulty by escaping it. When she afterward sang in the Academy of Music, I wrote her, like a true friend, that I regretted to tell her that her singing displeased me, for reasons which I gave, and she replied, saying she was so sorry she could not satisfy me, but that she hoped she would be able to do so in *Marguerita*; that she 'begged of me to tell her what studies to make, and to come and advise her about it.' But I was then very much engaged. I had bought the *Arcadian*, where I expressed my opinion frankly, as I always do, and I saw her no more.

To the best of my belief, the story of Mr Lake is a lie. Either he said it or somebody credits him with it. Not only is no journalist so stupid as to let two so different articles in proof go out of his hands which would break his neck once forever, but I believe that Mr Lake would have made no fuss and paid him.

Because I can say that Mr Lake told me himself of a journalist to whom he had gone to offer him money, a thing which he said he would not do for a thousand dollars for himself, but which he did for his little *protégé*. The critic in question, however, he told me, declined, not from virtuous scruples, but because he was not sure that his article would be published. About another critic he asked me, too, what he should give him, and I heard afterwards that he had decided upon giving him a pin, I know not of what value. The whole story is, as the *World* says, an advertising dodge, and, as far as I am concerned, simply a lie.

"LOUIS ENGEL,

"Editor of the *Arcadian*."

"New York October 18."

To this letter a rejoinder was put in, one series of barefaced lies, to which I replied the following:

"To the Editor of 'The Sun.'"

"Sir.—In to-day's *Sun* a Mr Thoms, whom I have the honour not to know, and who calls himself the editor of a journal which I have the pleasure of never seeing, avows that he himself is the liar who said that I was the man who brought two articles in proof to Miss Abbott and tried to blackmail her, and he further says that, if I will bring a suit for libel against him, he will bring the testimony of several gentlemen in support of his lie. I dare say he wants a suit very badly, and every suit will be welcome to him; but he only adds new lies to the old ones. I will have him indicted to-morrow if Mr Lake or any responsible person will guarantee the costs and damages to be awarded, otherwise I would only lose my time and lawyer's expenses to prove, what nobody cares to know, that Thoms, Mr Watson's office-boy, as I am told, who derives all his education from sweeping the office and collecting small bills, is a liar, a nonentity, a journalistic vermin. Having gained the reputation of being one of the best musical critics in the United States, and as the editor of a paper universally respected for its able and fair criticisms, it is utterly beneath the dignity of my position to have any controversy with such a person. Miss Abbott is not capable of making deliberately a false statement; and since I have not seen her, nor written to her, nor held any communication with her after her singing at the Academy, as I stated in my letter on Saturday, the assertion that I 'endeavoured to get a letter from her, acquitting me from blackmail,' is another lie to be put down to the credit of Mr T. That a 'great piano house in Fifth avenue,' should so lower itself as to make incorrect statements to such people is difficult to believe; but since I have had the most pleasant business connection with several 'great piano houses on Fifth avenue,' it is but right to say that a house in Fifth avenue ordered their advertisement in the *Arcadian* exactly as others did, who paid their bills punctually; that the first month was promptly paid; that several other months were paid with great difficulty and after very long waiting; and that on the 5th October, the advertisement being ordered to be discontinued, it was instantly taken out, as a glance at our advertising columns will show; and that, of course I demanded payment up to the time the discontinuance of the advertisement was ordered, but it is true, 'did not get it,' not because it was not due, but because prompt payment is not one of the distinguishing features of the said house. I will not further trespass upon your valuable space. Those who wish to know the fuller details of the case will find it in the next issue of the *Arcadian*, and I think that for a few days the matter may safely rest there.

"LOUIS ENGEL,

"Editor of the *Arcadian*."

"New York, October 20."

### HOW THE MATTER AROSE.

When I saw the first notice in the *Sun*, copied from the *Mercury*, I had, of course, no idea what it meant, and did not care. But when my name was dragged into it, I was informed of the particulars. One of the editors of the *Mercury* told me that some time ago he received complaints from different actresses, who informed him that an individual called upon them with notices cut out of the *Mercury*, offering for \$50 to get them similar notices in that paper. Thereupon, he very properly put a notice in the *Mercury*, informing anybody "whom it may concern" that no person from the *Mercury* was authorised to go on such errands, and that the person who did call evidently was not connected with the *Mercury*, and was simply a blackmailer. In consequence of this timely notice, he received a note, apparently written by a lady—and as he thought by Miss Abbott—urging him, as he had undertaken the good work of protecting people against wandering blackmailers, to expose the attempt to blackmail Miss Abbott, which was stated in the note, and which the *Mercury* published. It was, however, found that the handwriting of the note in



question was small and by no means like Miss Abbott's handwriting, which I showed him. The very moment this notice appeared in the *Mercury*, a slip (alluded to in my first letter to the *Sun*) was sent there with a note requesting insertion of the same, giving my name as that of the blackmailer wanted. The slip being on the face of it a gross, contemptible libel, the editor threw it away, and, of course, denied his powerful publicity to the vulgar liar. The following, from the *Sunday Times*, shows, in the same manner, how respectable papers judge the affair:—

"What would otherwise have been an uneventful week in dramatic circles has been enlivened by a couple of bits of 'Scan-mag' in the cases of Abbott-Lake-Engel blackmail affair and the Shook-Gilmore lawsuit. Regarding the former, anonymous articles were sent to the press (we received one of them), saying that a critic of one of the papers had written two articles on Miss Abbott, one in praise of her artistic merit, the other, to the contrary, condemning her, showed them to Mr Lake, offering to publish the first and suppress the other for fifty dollars; the offer being refused, the unfavourable one appeared. Since its appearance, charges have been made that Mr Engel, of the *Arcadian*, was the critic in question, which charge Mr Engel emphatically denies, under his own signature, in yesterday's *Sun*. The accusation, being anonymous, is naturally to be taken *cum grano salis*, while the denial being bold and under signature we are glad to believe, and cast our vote in favour of, Mr Engel."

"What is not clear in this case is this assertion of the papers: 'We are informed that while Mr Lake furnished the story for publication, he refuses to tell who the would-be blackmailer was, or what paper he represented.' I do not see that Mr Lake informed or furnished himself any story; I have not seen that he comes forward denying anything. I have asked to see the note giving the information about that double paragraph being brought to Mr Lake's house, but it cannot be found. I can, therefore, not say how far Mr Lake is implicated in the affair, or that he did participate in it to any extent. If he did, it is simple cowardice not to come forward and to say, 'That is what I know of the case. Here is the proof-sheet of the two articles, and such is the name of the man who, for such a sum, offered publication of either of the two articles.' And then another question is this: It is alleged that the man has been kicked out of the house. Well, did he or did he not publish the article threatened with? To write to a paper on purpose to publish a story, and then not to be able or willing to substantiate it, is evidently reprehensible. The story, as told, is excessively improbable, and, I repeat it, my belief is that it is not true, because the man would have been paid. Mr Lake went to the reporter of a great daily paper who was said to be accessible to such courtesy, a man whom I do not wish to denounce, but since, to my certain knowledge, he had several times taken money, I sent Mr Lake to him. With what effect is stated in above letter to the *Sun*. The man had become so notorious at his office that they sent another reporter by the side of him, and of the two reports usually published the other one. He, therefore, declined taking the money, but Mr Lake evidently would have been willing to pay. The writer in question is no longer in connection with the paper, or, for aught I know, with any paper in this city, so that no suspicion can attach to any present writer. The other man has so publicly and so recently been held up for blackmailing that not much harm can be done by this additional proof. Besides I will give Mr Wetherell, if he chooses to see it, the name and address of the journalist in London to whom he offered \$50 as a regular salary for 'taking care of the press' for Miss Abbott.\* The offer in this case was indignantly declined, but although I cannot see where there is the harm, when people wish a singer to succeed, that they should buy her dresses and diamonds and articles, where articles are to be bought, still I cannot but stigmatize as a contemptibly mean proceeding that they go and raise a fuss about paying journalists and allow the suspicion to swim in the air as a vague possibility over the head of any body who writes; and when a scoundrel comes out for the sake of raising a scandal and making a few dollars by throwing his own dirt on an honourable name, that those who surround Miss Abbott, if they

have, as it is stated, furnished the story for publication, should not come forward honestly and show the offered proof and show up the man who brought it to the house. My connection with the whole affair, as I stated, was only that of a friend and a musician, who, it was well known to Miss Abbott, was on intimate terms with the greatest singers of the time, on account of good advice they received from him. I would have been happy to advise Miss Abbott. But it did not come to all that, because I have not since seen her; so that the man, whatever be his name and standing, be he wealthy, respected, contemptible, a beggar, an inflated office-boy, or a millionaire—whoever says that I took, or tried to take, any amount of money, under any pretext whatever, says a barefaced, deliberate falsehood. Miss Abbott's second letter, written in a very modest and in her usual very kind manner (alluded to about her satisfying my opinion of her singing in Marguerita), reached me Tuesday, April 28th, consequently after her three concerts in Chickering Hall, and her *début* in the *Figlia del Reggimento* at the Academy—clearly, therefore, long after the time the alleged blackmail was to have taken place. This is only one more, although unnecessary, proof that the allegation that my name had anything to do with it is an absolutely groundless, dishonourable invention.

That a paper like the *Sun* should allow itself to be covered with that slime is certainly to be regretted, but it is not always easy to believe that a daring liar would risk to publish a statement so base and baseless. Anyhow, I might as well mention that Mr Byrne, of the *Dramatic News*, and Mr Read, of an illustrated weekly, were both named as the one. I know neither of them sufficiently to form an opinion about the likelihood of their being implicated, but I have heard that Mr Read has been acquitted by Mr Lake. Since, to the best of my belief, never any double proof, as alleged, was taken there, nobody can be guilty of having anything to do with it. I spoke about Miss Abbott, with all her defects as a singer, and her excellent qualities as a lady, several times—always what was, to the best of my belief, absolute truth; and I defy anybody on earth to show me that I did not do so with any artist or artistic performance, in this or any other paper wherever I wrote.

In conclusion, I beg to ask the reader and my friends in the press: Is it to be tolerated that in journalism, in honest, straightforward, meritorious journalism, where a man knows his business thoroughly, writes to the best of his recognized abilities, with impartiality and honesty—that despicable vermin should be allowed to throw lying accusations on his honourable name, and that scandal-mongers should jump at the opportunity to propagate what would otherwise be hidden in forgotten and never-to-be-seen papers? Is it not every honest journalist's business to disapprove of such proceedings, and loudly to protest against the unexplained dodge of a man who raises a fuss about a story which he cannot show to have ever happened, and against the scandalous endeavour of the journalistic vermin to take advantage of the opportunity, and increase the scandal by a series of gratuitous, barefaced, impudent lies!

L. ENGEL.

#### NEW JACOBITE SONG.

##### Sound the Slogan!\*

Sound the Slogan! fire the heather!	On his head be tens of thousands!
Spring to arms, ye sons of Gael!	Bribes all loyal hearts defy;
Strike for freedom and Prince Charlie,	Gather, gather, round his standard,
Let thy foes before thee quail!	All who dare to do or die!
"Thy rightful King who calls you!	Leave the fields and flocks untended;
Can the fearless clansman stay?	Let the bridegroom leave his bride—
"Never!" glens and mountains echo—	Onward! sons of Scotland, onward!
Speed with fiery cross away!	Haste to join your Prince's side!
On, on, to deeds of glory!	On, on, to deeds of glory!
On to fields of deathless fame!	On to fields of deathless fame!
On, on, Prince Charlie calls you!	On, on, Prince Charlie calls you!
On, in love and honour's name!	On, in love and honour's name!

\* Copyright.

W. H.

\* We should like very much to know the name of the "London journalist" whom Mr. Wetherell insulted with his offer.—OTTO BEARD.

COPENHAGEN.—The Ullman concert company, including Mad. Padilla-Artôt, Señor Padilla, MM. A. Jaëll, Wieniawsky, and Sig. Bottesini, have been giving concerts here, at Stockholm, Christiana, and elsewhere, with extraordinary success.

## OPERA IN FRANCE AND NORTH GERMANY.

Reminiscences of 1873.

BY MICHAEL WILLIAMS.

(Continued from page 729.)

Early in 1851 arrangements were completed for the foundation of a third French lyric theatre, a home for which was found in the Théâtre-Historique, built in 1847 by the celebrated author, Alexandre Dumas, for the presentment of his own plays, but which, as a pecuniary speculation, had completely failed to realise the intentions of its proprietor. The shape of what in these days is termed the *auditorium* of the Théâtre-Historique was novel, being a broad oval, in which the spectators were brought close to a stage in itself very spacious, and affording scope for any amount of spectacular effects. Excellent as the results of this style of architecture proved, being not only pleasing to the eye, but satisfactory to the ear, it has never—the new Théâtre Vaudeville excepted—as far as the writer is aware, been adopted elsewhere. Here, then, the Opéra National, for so it was called, opened in the autumn of the same year, under the management of M. Edmond Seveste, a man of considerable literary distinction, long since deceased. Appealing, by the remoteness of its situation, in the Boulevard du Temple, and by the lowness of its prices, more exclusively to the bourgeoisie class, the new establishment maintained at first a struggling existence; and, had it not been for the energy of its director, whose health at last gave way altogether, just as he was beginning to reap the fruits of his praiseworthy efforts in the cause of art, it would probably have soon ceased to exist. The repertoire, too, was very circumscribed, owing to the rights prescriptive of the Opéra-Comique, which rendered it impossible to mount any of the popular compositions of Auber, Hérold, and others. But these very disadvantages, which at the commencement caused the new venture to look so hopeless, in the long run told immeasurably in its favour. The beaten track could not be followed; a new one must be found. The theatre, if it was to live at all, must do so by the production of new works and the introduction of those whose composers belonged to other countries. And how well the scheme prospered, how consistently the leading idea—at any rate during the days of the Second Empire—was carried out; how high the Théâtre-Lyrique, as it was soon re-christened, limited though it was to a certain extent in its orchestral and choral resources, has stood in the estimation, not only of the Parisians, but of all musical connoisseurs throughout the world, are so many facts which have long since been universally admitted. The opening performances were not brilliant. The weekly treasury showed a beggarly account of empty boxes, and an equally bare attendance in the rest of the seats. The new singers, pupils of the Conservatoire,—with the exception of Meillet, a barytone, who afterwards rose to eminence, and Mdlle Duez, who too soon disappeared,—did not please. The inaugural opera, *Mosquita*, an inferior novelty by an inferior composer, Boisselot, was a fiasco, though an adaptation of Rossini's *Barbiere*, given on the off-nights, went better—as how should it fail to do? The attention of the public was first aroused by the production of *La Perle du Brésil*, by Félicien David, whose compositions have stood high in France, and been heard with interest elsewhere, since his melodies, though slight, are invariably pleasing, his orchestration graceful, and his power of giving local colouring, especially when the scene is tropical or oriental, remarkable. Witness *Le Desert*, *Cristofa Colombo*, *Lallah Rookh*, and the above. *La Perle du Brésil* was a complete success, and was followed up by the introduction to the French stage of Mdlle Caroline Duprez, daughter of the famous tenor, who had already sung in Italian here and in London. It would be impossible to follow every detail in the history of the new theatre from then to the present time; but some few of the leading incidents may, as far as memory can supply them, be given. In 1853 *Le Bijou Perdu*, by Adolphe Adam, introduced to Parisian audiences Mme Marie Cabel, the dazzling brilliancy of whose vocalism at once took the town by storm. Here also Mme Viardot, by her performance of *Orfée*, created, or rather revived an interest for the almost forgotten composer Gluck. It is to this theatre that Gounod in a great measure owes his fame, for if previously, and with justice, looked upon as one of the most rising composers of the day, it was not until the production of *Faust* that his name became thoroughly established. Even Wagner, to whom, on

the getting up of *Tannhäuser* at the Grand Opera, with the avowed support of many leading members of society, it was unhesitatingly told by the public that “they would have none of him,” was at least received and cherished here, where his *Rienzi* and *Lohengrin* were given with decided success. It was at the Théâtre-Lyrique that Marimon and Marie Sass first worked their way up, that Nilsson laid the foundation of her world-wide reputation: and during the leaseholdship of M. Carvalho it long held a permanent attraction in that most consummate and exquisitely-finished vocalist, Mme Miolan-Carvalho, whose Cherubino, Pamina, Reine Topaze (in Victor Massé's fancifully named opera), Marguerite, and Juliette, were impersonations never to be forgotten by those who witnessed them. Owing to alterations in the Boulevard du Temple, the original Théâtre-Lyrique had been pulled down in the midst of all these triumphs, and its company removed to a new and exceedingly beautiful building in the Place du Chatelet, which in its turn was destroyed by the Communists in 1871. Pending the re-construction of this building, which will, it is said, be effected next year, a remnant of the old troupe has found a temporary home in the little Salle d'Athénée, situated in the Rue Scribe. The most important event, since its re-opening for the winter, has been the revival of *Le Bijou Perdu*, interesting as associated with the earliest successes of Marie Cabel. The plot of *Le Bijou Perdu* is of a nature which will not bear translation, and, as such, was justly censured by the English critics on the introduction of the opera, with its brilliant *prima donna*, to our St James's Theatre in the summer of 1854; but from first to last the interest is thoroughly sustained, its repulsive character softened by the tact with which all French actors, and they alone, whilst giving due point to the humour of the situations, appear capable of toning down and almost removing their often gross indelicacy. The music, though bright, is utterly trivial, and in one part only, the second finale, the charm of which is irresistible, has the composer shown himself worthy of such works as *Le Chalet* and *Le Postillon du Lonjumeau*, or the ballets *La Fille du Danube* and *Giselle*. The personnel of the Théâtre-Lyrique,\* as at present constituted, is not strong, but scope is here afforded for the merits of a clever comedian, Lepers, a pleasing tenor, Jouanne, whilst there is a decidedly attractive Toinon in Mdlle Singelee, a piquant actress and a pretty woman, whose vocal merits are great, her facility of execution seemingly altogether without limit.

(To be continued.)

## CLOUD-VISIONS.\*

A fairy fleet came sailing  
Over an opal sea,  
A fleet of fleecy cloudlets  
Spreading their sails for me.  
With the angels' breath to waft them  
Over the swelling tide,  
Ever they sped and hastened,  
Seeking to reach my side.

My weeping eyes had watch'd them  
Sail from the setting sun,  
With an angel child to guide them  
Sitting in every one.  
I gaz'd at the holy children,  
Perchance one might be mine.  
Oh! why was that sea so distant,  
I could not reach its line?

So high, and so cruelly distant!  
Yet I pierced its mighty space  
With a cry soon heard and answer'd  
By a child with an angel's face.  
Who bent o'er his tiny vessel,  
And stay'd the swelling sail,  
And whisper'd to me, “O mourner,  
So weary, and sad, and pale,  
Your tears are the adverse current  
I try to stem—and fail!”  
I know not if I have dreamt it,  
This strange, sweet phantasy;  
But now the stretching Heavens  
Seem ever a sea to me,  
And, when the cloud-fleet comes it,  
My tears they never see!

\* Copyright.

“RITA.”

DRESDEN.—The post of Artistic Director of the Conservatory, formerly occupied by the late Director-General-of-Music, Herr Julius Rietz, has been conferred on Herr Franz Wüllner. The new director intends enlarging the present classes for practice in choral singing into a regular school. Furthermore, Dr Pabst will deliver a course of lectures on the history of the German Stage and its literature, while Herr Naumann will deliver another course on Musical Aesthetics.

\*The Théâtre-Lyrique was at length permanently settled at the Théâtre de la Gaïeté in the autumn of 1875.

## MUSIC A SCIENCE OF NUMBERS.

BY WILLIAM CHAPPELL.

The subject which I submit for your consideration this afternoon is the influence of numbers in music, as in the various combinations of consonances and dissonances which we hear every day, and to show how these are explained by the fundamental laws of the science.

Although music has appeared to many persons a difficult subject, it is really one of the most easily intelligible and one of the most firmly grounded of sciences. It is purely a science of numbers.

The consonances which charm the ear, such as the octave, twelfth, fifth, fourth, and the major and minor thirds, have two concurrent sets of vibrations; the one set produced by the lower string or pipe, and the other by the upper. Although they vibrate at different rates, yet there are periodical coincidences of vibration between them, and these coincidences sound with much more power upon the ear than the vibrations which are non-coincident, or sound apart. It has been calculated that two hammers striking simultaneously upon an anvil have, through the greater displacement of air, fourfold loudness, instead of merely double. The same law applies to musical sounds. Coincidence of vibration is more briefly expressed by its synonyme, "consonance;" and all non-coincident vibrations are included in "dissonances," meaning only that they sound apart. In a musical sense, dissonance is the medium between concord and discord, running from one into the other; for, in the most pleasing intervals, there are some non-coincident vibrations, and when these become very numerous, they overpower all concord. This will be shown in the sequel.

Suppose we take one long pianoforte string or an organ-pipe. The lowest sound it can produce will be that of its whole length, and this may be made the foundation of an entire scale of consonant notes, for every aliquot part of the length, being such as will measure without any remainder, will be also a multiple of the vibrations of No. 1. Thus No. 2, the octave, is half the length and vibrates twice as fast as the whole string. No. 3, the so-called twelfth, or octave and fifth, is a third of the length of No. 1, and it vibrates thrice as fast. Then, if we sound No. 3 with No. 2 instead of No. 1, we throw off the lower octave and have the fifth only, or 3 to 2. It is essential for consonance that the intervals should be aliquot parts of No. 1, for if otherwise, we should only create discord. The musical law is expressed very simply, that the number of vibrations is in inverse ratio to the length of a string.

The scale of all consonances is called the harmonic scale, copies of which are before you. It is exemplified by string or pipe. Let us consider, first, the *Æolian* harp, on which the winds alone produce the consecutive sounds. The strings are tuned in unison, except the two outmost, one on each side, and those are covered with wire, and tuned an octave lower. When the wind blows quickly enough to sound the bass strings, which we will suppose to have tuned to C on the bass clef, with 128 vibrations in a second of time, it is the whole string which sounds first, and the rapidity of the wind must be doubled before the harp will sound any change of note, and that note will be the octave above the first. It has already been said that the octave is produced by half the length of a string, and that it vibrates twice as fast as the whole—but mark the coincidence between the music and consecutive numbers; 1 and 2 have no note between them, although the sound jumps from the whole length to that of the half! When the bass strings sound the half length they have divided themselves into equal halves by a node, and that node creates tension in opposite directions, the one ventral segment pulling, as it were, against the other. These self-forming nodes may be easily seen by daylight, and at night by throwing a light upon the string. They were shown at our first *conversazione* in these rooms by Mr Spiller, and at the Edinburgh meeting of the British Association by Mr Ladd. The gust of wind which sounds the octave, or half length of the bass strings of the *Æolian* harp, sounds at the same time the whole length of the gut strings, because they are tuned to that pitch. Then, as the wind rises, subdivision goes on in both with every multiple of 128 vibrations for the bass, and of 256 vibrations for the tenor strings.

The reason for tuning the *Æolian* harp to a low pitch is, that the strings may be more easily acted upon by the wind. We read, poetically, of hanging one in a tree, but it requires a much stronger draught than it will get there, except during a hurricane, when no one will care to go to listen. Our late lamented Vice-President, Sir Charles Wheatstone, F.R.S., fixed a single violin string under a very draughty door, as an *Æolian* harp; and he calculated the increase of draught caused by lighting a fire in the room, and by the opening of an outer door, by the rising pitch of the note. The varieties produced by this string have been described as "simul-

taneous sounds," but they were purely consecutive. Anyone may satisfy himself that it could only be so, by repeating the experiment with a good violin string. The change of note is simultaneous with the change of nodes in the string. Mere undulations, or irregularities of vibration, will not change the note, but injure the quality of the tone. All the curves that a string may describe in vibration have been calculated by mathematicians, but only when nodes are formed are they of any importance in music.

Often have I experimented upon harmonics or natural sounds, in former years, and have watched the changes of node, and have heard the simultaneous change of note. The experiments may be tried by any one who has access to a harpsichord, or a very old grand pianoforte. The tension is too great in modern instruments to allow free play to the string. Raise the damper and strike one of the longest uncovered strings with a hard pianoforte hammer near the bridge. The changes follow in numerical order, 1, 2, 3, 4, 5, as in the paper before you, and the sounds ascend by octave, fifth, fourth, major and minor third, harmonic seventh, to the third octave, and then to the major and minor tones. It is difficult to attain the highest of these numbers, but the harmonic seventh, No. 7, is readily distinguished by its unusual sound.

In the *Æolian* harp the rising pitch of the sounds is caused by the increasing rapidity of the wind; but it is not so on a pianoforte. It is there due to gradual contractions of the string till it ceases to vibrate, and sinks to rest. The vibrations of a long string are widely discursive, but they become gradually more and more contracted as the nodes of the string diminish in length. The point to be remarked is that the sounds jump over intermediate discords—all are consonances—all aliquot parts: all the sounds are multiples of No. 1. It matters not whether it be wind, string, or pipe; in each of them Nature teaches us the scale which is to resolve all musical doubts, all disputed chords. She indicates all the bases for musical intervals, the more remote ones adapted only for melody, and the nearest for consonant harmony.

To prove the case further we may take an illustration from a pipe. It must not be from those which have lateral openings, or keys, because they shorten the column of air artificially, but from such instruments as the coach horn, or hunting horn, the so-called French horn, or the trumpet without valves.

The fundamental tone, No. 1, or lowest sound it can produce, is derived from the whole column of air within the tube. To produce No. 2 the rapidity of the breathing must be doubled, and then the column of air within the horn divides itself into two equal halves, and the sound is an octave above; so that, if the first note be tenor C with 256 vibrations in a second of time, this treble C requires to be blown at the rate of 256 vibrations to produce it. Here, again, we arrive at the identification of sounds with numbers; for, just as there is no intermediate number between 1 and 2, so is there no intermediate sound between 1 and 2, its double in vibrations, produced by half its length, upon the horn. The numbers run both ways. They are fractions as to length of tube, and multiples as to vibrations. Again, just as there is an intermediate number between 2 and 4 (the second octave), so is there one intermediate sound, and one only; it is No. 3, which is produced by a third of the length of the tube, and is the fifth above No. 2. The fifth and fourth divide the vibrations of the octave equally between them, so that the fifth is three times No. 1, and the fourth immediately above it is four times. This, notwithstanding the diminution of the musical interval. The names which we have adopted for musical intervals are usually calculated from the keynote, as from C to E a third, from C to F a fourth, and from C to G a fifth, but these names are not real quantities and are rather confusing than an assistance. The octave is not an eighth but half, and the double octave is not a fifteenth, but a quarter of the length of No. 1, and vibrates four times as fast. Octaves are powers of 2, thus 2, 4, 8, 16, and 32 are successive octaves. But the octave 4 to 8 has only four sounds, and these are our major and minor third, and two others, divided by the harmonic seventh, which we do not use. From 8 to 16 are eight sounds, of which we use three, the major and minor tones, and the so-called diatonic semitone, as from B to C. It is really the smallest of the eight tones, and not a semitone. The next octave is from 16 to 32, and that is all of semitones, while 32 to 64 is all of quarter-tones. After that, the octave is divided into eighths, sixteenths, and thirty-second parts of tones, among which it is only useful to note (and that only among musicians and mathematicians), that the so-called "comma," having the ratio of 80 to 81, is the eighth of a tone above the third of any key—as it is above E in the key of C. We have lately had mathematicians among us who are not *musical*, and who have, therefore, proposed to divide an octave into "twelve equal semitones." This is pure geometry and not music. In music there



cannot be even two equal semitones within an octave. If our friends will only change their theme from twelve equal semitones into twelve *equally tempered* semitones, and give us their experience of the proposed sounds when heard *with the bass* (which seems not to have yet been taken into account,) we shall gladly avail ourselves of their research, on the grounds of modern expediency. In the meantime we must be content to leave the tempering of a scale in the hands of experienced practical men, who, judging only by their ears, as they always will, have hitherto satisfied our immediate requirements.

The interval of a fifth is 2 to 3 in ascending and 3 to 2 in descending, but, as the figures are usually placed over the upper note in scales, the 3 is written above the 2 as in the scale in your hands (the third of them), where it appears over G, referring to C as 2.

(To be continued.)

#### HER MAJESTY'S THEATRE.

Judging from the unanimous satisfaction expressed by the audience assembled on Monday to hear the most familiar and popular, if not exactly the best, of Verdi's operas, the director of Her Majesty's Theatre may be congratulated upon an undertaking which bids fair to be artistically successful and remunerative into the bargain. Because a large number of amateurs as partial to Italian operatic music as any of its special promoters during the regular season are prevented, through circumstances needing no explanation, from indulging in this exotic luxury at a period when all the world of fashion is in town, there seems no intelligible reason why they should be deprived of it altogether. The director hints thus much in his announcement and in his spirited resolve to try the experiment. The argument put forth in the second paragraph of his statement is not quite so clear. Dwelling upon the impracticability of presenting new or unknown works in the recognized season, he believes that a favourable opportunity will now be afforded for departing from the ordinary routine by which no operas are presented to the public but those with which it is already thoroughly familiar. The general conviction, however, is that precisely the "thoroughly familiar" will be most likely to attract at reduced prices in the winter; and Mr Mapleson himself would appear to have borne this in mind, seeing that he advertises but two novelties, one of which, by the way, can only be accepted as a "novelty" on the strength of certain modifications found expedient by the composer himself after its production at St Petersburg, for the Imperial lyric theatre of which capital it was expressly written. Here reference is meant to Verdi's *Forza del Destino*, which Mr Mapleson himself was first to introduce into this country at the old theatre in the Haymarket. The absolute novelty to us will be the *Ruy Blas* of Signor Marchetti, according to all accounts decidedly successful in various towns of Italy. It is to be hoped that an English verdict of approval may endorse that of Signor Marchetti's native country. At all events, his music will be quite new to our amateurs and connoisseurs.

In view of the actual series of performances certain alterations have been devised in the auditorium which in no way detract from the general opinion that the new Her Majesty's Theatre is one of the prettiest, if not one of the most strictly commodious, houses of entertainment the capital can boast. The entire centre of the grand tier of boxes has given place to a handsome "dress circle." The rows of stalls are reduced to eight, the remainder being devoted to what is ordinarily termed the "pit." Into the question of charges for admission it is not within our province to enter; nevertheless, it will hardly be out of place to suggest that a glance at the stalls and pit on Monday might lead to a suspicion that the prices—for the pit at any rate—are too high. The galleries were crowded; and from this department, as might have been expected, came chiefly the uproarious applause, "re-calls," and demands of "encore."

The *Traviata* was just the work to select for such an occasion; and seldom has its tuneful, spirited, and sometimes essentially dramatic, music been more heartily appreciated. The performance, it may at once be said, was remarkably effective. The leading characters were all more or less efficiently sustained by artists to whom the opera presented no sort of difficulty, and who, by the way, were one and all attached to Mr Mapleson's company during the summer of the present year. Then the orchestra, between fifty and sixty in number, with Signor Li Calsi, a thoroughly experienced conductor, at their head, and Mr Weist Hill, ably supported by Mr Amor, as principal violin, was in every respect competent, having no insignificant share in the successful result. The chorus, too, was highly efficient; and what opportunities Verdi has given to that important feature of his score need not be insisted on. The heroine of the evening was Mdle Caroline Salla, one of Mr Mapleson's most

valuable recent acquisitions. All the praises awarded to this lady's talents and endowments some months ago were fully justified on the present occasion. Although French by birth and training, Mdle Salla is rapidly acquiring the Italian method, which, once obtained, is the surest passport to the loftiest sphere of operatic song. Her Leonora is thoughtfully conceived and thoughtfully carried out—so well-balanced, indeed, as to satisfy the most exacting taste. Her vocalization is not yet perfect, and she should be warned against straining those notes in the higher register so lavishly taxed by Verdi—never famous for taking into account the physical resources of those charged with the representation of his soprano and tenor parts. This alone prevented her singing in the "Miserere" from being as irreproachable as her acting, in depreciation of which not a word can be justly written—for Mdle Salla is an actress of the genuine stamp. The scene, however, to which Signor Fancelli, the imprisoned lover, lent important aid, was encoored with enthusiasm, and repeated accordingly. Signor Fancelli's Manrico has been often described; and it is only requisite to add that in the lachrymose *andante*, "Ah! si ben mio," with its fiery sequel, "Di quella pira," he obtained the usual applause, added to a double re-call. Mdme Demeric-Lablache, by her forcibly dramatic impersonation of the witch, Azucena, also won the cordial approval of the audience; while Signor Galassi, as the Conte di Luna, was honoured by the never-failing encore for the air, "Il balen del suo sorriso," which he gave with strongly marked expression. The subordinate characters of Inez, Ruiz, and Fernando were allotted to Mdle Bäuermeister (always welcome), Signora Rinaldini and Broccolini. The descent of the curtain was followed by reiterated plaudits, the leading artists being twice summoned before the lamps. It was altogether a most successful performance. As Mr Mapleson announces a fresh opera for every evening in the week, we must reserve future criticism for a general notice.—*Times*.

#### ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, NOVEMBER 8th:—

Fantasia, in F major ... ..	W. T. Best.
Aria Pastorale, <i>Le Prophète</i> ... ..	Meyerbeer.
Toccata and Fugue, in C major ... ..	Bach.
Adagio and Finale, from the Notturmo for wind instruments ... ..	Spohr.
Bourrée, "Pastor Fido" ... ..	Handel.
Overture, founded on the Austrian Hymn ... ..	C. Hasinger.

SATURDAY AFTERNOON, NOVEMBER 10th:—

Overture, <i>Stratonice</i> ... ..	Méhul.
Andante Cantabile ... ..	Omer Guiraud.
Organ Concerto, in G major ... ..	Handel.
Duet, "La Regata Veneziana" ... ..	Rossini.
Air, with Variations, in G minor ... ..	J. L. Hatton.
Concertstück, in C minor ... ..	J. G. Topfer.

#### DORA SCHIRMACHER AT THE LIVERPOOL PHILHARMONIC.

To Mdle Dora Schirmacher, a young lady of whom artistic Liverpool may be proud, the place of honour in the concert scheme was allotted, a position fully justified by her really splendid playing. Her *début*, some three years ago at the musical festival, gave promise of great things to be expected, and those anticipations were to the highest degree realized by her performances last evening. Her studies in Leipsic (where, at the Gewandhaus Concerts, her public successes have been great) have brought out her inborn powers, and it may now be unhesitatingly stated that Liverpool has added in her person another true artist to the great world of music. Schumann's grand concerto, noticeable, perhaps, more for the opportunity given to the performer to display the power to overcome the greatest difficulties than for catching popular ears, was played by Mdle Schirmacher with an originality of reading, an *élan* and *aplomb*, to be envied by players having the advantage of more years and enlarged experience. All the inner passages were delightfully brought out, whilst signs of the very best taste in giving expression to the composer's ideas were abundant. In her two selections from Chopin the first proved a splendid sample of *cantabile* playing, whilst the second was simply a wonderful display of digital dexterity. The young lady's success was undoubted and marked, and it may safely be prophesied that a great career is before her.—*Liverpool Courier*, Nov. 7.

## MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

**TWENTIETH SEASON, 1877-78.**

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE CONCERTS of the TWENTIETH SEASON will take place as follows, viz. :—

MONDAY, Nov. 12, 1877	MONDAY, Jan. 14, 1878	MONDAY, March 4, 1878
MONDAY, Nov. 19, 1877	MONDAY, Jan. 21, 1878	MONDAY, March 11, 1878
MONDAY, Nov. 26, 1877	MONDAY, Jan. 28, 1878	MONDAY, March 18, 1878
MONDAY, Dec. 3, 1877	MONDAY, Feb. 4, 1878	MONDAY, March 25, 1878
MONDAY, Dec. 10, 1877	MONDAY, Feb. 11, 1878	MONDAY, April 1, 1878
MONDAY, Dec. 17, 1877	MONDAY, Feb. 18, 1878	MONDAY, April 8, 1878
MONDAY, Jan. 7, 1878	MONDAY, Feb. 25, 1878	MONDAY, April 15, 1878

## SATURDAY POPULAR CONCERTS.

Twenty MORNING PERFORMANCES will be given as follows, viz. :

SATURDAY, Nov. 17, 1877	SATURDAY, Jan. 19, 1878	SATURDAY, March 9, 1878
SATURDAY, Nov. 24, 1877	SATURDAY, Jan. 26, 1878	SATURDAY, March 16, 1878
SATURDAY, Dec. 1, 1877	SATURDAY, Feb. 2, 1878	SATURDAY, March 23, 1878
SATURDAY, Dec. 8, 1877	SATURDAY, Feb. 9, 1878	SATURDAY, March 30, 1878
SATURDAY, Dec. 15, 1877	SATURDAY, Feb. 16, 1878	SATURDAY, April 6, 1878
SATURDAY, Dec. 22, 1877	SATURDAY, Feb. 23, 1878	SATURDAY, April 13, 1878
SATURDAY, Jan. 12, 1878	SATURDAY, March 2, 1878	

## AN EXTRA CONCERT,

(Not included in the Subscription), will be given

ON WEDNESDAY AFTERNOON, APRIL 10, 1878.

On which occasion two of Beethoven's Posthumous Quartets will be performed.  
Executants—MM. Joachim, L. Ries, Straus, and Piatti.

## THE FIRST MONDAY POPULAR CONCERT OF THE SEASON

WILL TAKE PLACE

ON MONDAY EVENING, Nov. 12, 1877.

To commence at Eight o'clock precisely.

### Programme.

#### PART I.

QUARTET in A minor, Op. 41, No. 1, for two violins, viola, and violoncello—Mme NORMAN-NERUDA, MM. L. RIES, ZERRINI, and PIATTI ..... Schumann.  
DUETS, { "Wenn ich auf dem Lager liege" } Mdles FRIEDLANDER } Mendelssohn.  
          { "Wo hin ich geh'" } and BEDEKER. }  
VARIATIONS on a Theme in E flat, Op. 35, for pianoforte alone  
—Mdle ANNA MEHLIG ..... Beethoven.

#### PART II.

TRIO in C minor, Op. 66, for pianoforte, violin, and violoncello  
—Mdle ANNA MEHLIG, Mme NORMAN-NERUDA, and Sig. PIATTI ..... Mendelssohn.  
DUETS, { "Beim Scheiden im Garten" } Mdles FRIEDLANDER } Rubinstein.  
          { "Lied der Vögel" } and BEDEKER. }  
QUARTET in B flat, Op. 55, No. 3, for two violins, viola, and violoncello—Mme NORMAN-NERUDA, MM. L. RIES, ZERRINI, and PIATTI ..... Haydn.  
Conductor ..... Sir JULIUS BENEDICT.

## THE FIRST SATURDAY POPULAR CONCERT OF THE SEASON

WILL TAKE PLACE

ON SATURDAY AFTERNOON, Nov. 17, 1877.

To commence at Three precisely.

### Programme.

QUARTET in A minor, Op. 29, for two violins, viola, and violoncello—Mme NORMAN-NERUDA, MM. L. RIES, ZERRINI, and PIATTI ..... Schubert.  
SONG, "Thou'rt passing hence"—Mr SANTLEY ..... Sullivan.  
VARIATIONS in F minor, for pianoforte alone—Mdle ANNA MEHLIG ..... Haydn.  
ROMANCE in G, Op. 40, for violin, with pianoforte accompaniment—Mme NORMAN-NERUDA ..... Beethoven.  
AIR, "Revenge, Timotheus cries"—Mr SANTLEY ..... Handel.  
TRIO in B flat, Op. 52, for pianoforte, violin, and violoncello—Mdle ANNA MEHLIG, Mme NORMAN-NERUDA, and Signor PIATTI ..... Rubinstein.  
Conductor ..... Sir JULIUS BENEDICT.

Stalls, 7s.; balcony, 3s.; admission, 1s. Tickets at Chappell & Co.'s, 50, New Bond Street; and at Austin's, 28, Piccadilly.

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## The Musical World.

LONDON, SATURDAY, NOVEMBER 10, 1877.

### DEATHS.

On October 18th, at Hastings, JOSEPH KIRKMAN, Esq., of Soho Square and Sunny Side, Gold Hawk Road, after a short illness, in his 88th year. Friends will kindly accept this intimation.

On October 20th, at Colmar, Alsace, Madame STOCKHAUSEN, the once celebrated singer of Swiss and Tyrolean melodies, aged 75.

On October 26th, at Cologne, Herr PAUL LUTGEN, aged 65.

On October 26th, at 27, Lorne Gardens, Hanover Gate, in his 21st year, GEORGE, the only son of ADOLPHE POLLITZER.

On November 2nd, after very great suffering, Herr CASPAR SUPPUS, violinist, aged 77.

### TO CORRESPONDENTS.

PAUL MOIST.—Anaxagoras was not Anaximander, nor was Anaximander Anaximenes. These were Greeks. As well say that Averroes was Albohali, and Albohali Avicenna. These were Arabs. Ask Dr Francis Hueffer, who can tell you about Cornelius—the musician, not the painter.

DR GLUM.—No. Melkym Chacknazarian. Dr Glum is wrong about Dittersdorf. The composer of the *Battle of Prague* was Ditters, who signed himself "Kotzwara." Ignace Pleyel's "German Hymn" is an air with variations. His *Concertante* is quite a different thing. Ignace was a pupil and (in London) weak rival of Haydn. He wrote many quartets now unremembered. Camille Pleyel, the pianoforte manufacturer in Paris (husband of Marie Pleyel, the great pianist), was his son.

POLKAW.—Percy Bysshe Shelley has only left us five sonnets—"Ozymandias," "Lift not the painted veil," "Ye hasten to the dead," "Political Greatness," and "To Byron." Read them attentively. All are fine, but "Ozymandias" is a masterpiece. Read also the sonnets of Wordsworth.





At the Key and Vulture—Uttometer.

PROFESSOR FOURLEGS.—I can't!  
 DR STUMP.—You must!  
 PROFESSOR FOURLEGS.—I always thought that a pillar stood fixed as Cardinia—  
 DR STUMP.—The goddess? You mean Carna—  
 PROFESSOR FOURLEGS.—Cardinia. She presided over hinges; but August insists that "the principal melody \* \* \* is, so to say"—  
 DR STUMP.—"So to say"—good as "the mobled Queen"—  
 PROFESSOR FOURLEGS.—"So to say, the pillar of the whole structure \* \* \* on account of its reintroduction in most of the principal movements"—  
 DR STUMP.—"Most of the principal movements"? How many principal movements?  
 PROFESSOR FOURLEGS.—I heard a great many too many, and was on the look out. But August says, "the soft melodious flow of orchestral sound"—  
 DR STUMP.—"Soft melodious flow" is good—a "soft flow" excellent, without "melodious"; a "soft flow of orchestral sound," "a flow of sound," in fact, is judicious.  
 PROFESSOR FOURLEGS.—But how can "a pillar" be "reintroduced"? And how can a pillar "lead very effectively into its succeeding movement"? I thought a pillar was a stand-still—  
 DR STUMP.—As a stone—  
 PROFESSOR FOURLEGS.—Or a sponge—  
 DR STUMP.—With no mouths—  
 PROFESSOR FOURLEGS.—A sponge is all mouths. Ask Acadēmus, who wrote about Schubert's symphony—  
 DR STUMP.—And a pillar can be a movement. Ask Sir Flam-borough—

Wraith of Sir FLAMBOROUGH HEAD.



SIR FLAMBOROUGH (*pondering*).—By Jove! What does August mean by "after an extension of some twenty pages of the score"? Where's Arthur?

*Lightning and thunder.*

VOICE OF ARTHUR (*from Purgatory*).—Let me alone. I must come to the end of my "D," or I shan't get hence. You can't extend one page of the score, much less twenty. Let me alone!

SIR FLAMBOROUGH (*shivering*).—Oh, don't! "A tremolo E" what's that?

VOICE OF ARTHUR.—"A delicious rebelfy" \* \* \* "a sudden stop through a sort of monologue." Let me be quiet and finish my D.

SIR FLAMBOROUGH (*pondering*).—Oh, blessed voice!

*[Wraith vanishes.]**Pause.*

PROFESSOR FOURLEGS.—You see, I can't go.

DR STUMP.—You must—

PROFESSOR FOURLEGS.—After what Arthur has declared?

DR STUMP.—Certainly. Leave Arthur to his "D." Besides, August says—

PROFESSOR FOURLEGS.—"A. M."?

DR STUMP.—August says that the "sort of monologue"—

PROFESSOR FOURLEGS.—What sort of monologue?

DR STUMP.—Pooh! The "sort of monologue"—

PROFESSOR FOURLEGS.—"Monologue phrase"—

DR STUMP.—Monologue phrase seems to say—"I, Hercules, son of Jove"—

PROFESSOR FOURLEGS.—What Hercules? There were forty-three of that name—

DR STUMP.—Hercules, Jove's son by Alcmena—

PROFESSOR FOURLEGS.—Poor Amphytion! Poor Iphiclus!

Fortunate Eurystheus! Ask Hueffer—

DR STUMP.—The "sort of monologue phrase seems to say"—

PROFESSOR FOURLEGS.—According to August's interpretation, or that of Monsieur Saint-Saëns?

DR STUMP.—Bother Monsieur Saint-Saëns! According to August, the "sort of monologue would seem to say, 'I, Hercules, son of Jove, will not join the riotous train of Bacchus'—"

PROFESSOR FOURLEGS.—The choice of Hercules?

DR STUMP.—The choice of Hercules.

PROFESSOR FOURLEGS.—Hercules was a muff. Virtue and pleasure may assort.

DR STUMP.—You must go to hear Saint-Saëns, if only for "the last point of the prefix," to which August refers.

PROFESSOR FOURLEGS.—"The last point of the prefix" is good. I've heard it once, and don't want to hear it twice, that "point of the prefix."

DR STUMP.—But Saint-Saëns—

PROFESSOR FOURLEGS.—Who, by the shade of Heliogabalus, is Saint-Saëns?

DR STUMP.—He that represents flames by "little flickering mordents"—

PROFESSOR FOURLEGS.—Bites?

DR STUMP.—"Mordents in the wood wind"—

PROFESSOR FOURLEGS.—"Wood wind" is good; so is "flickering mordents." But seriously, what is Saint-Saëns?

DR STUMP.—"Something about Wagner," according to the Baron Charles Mouton de Kenni.

PROFESSOR FOURLEGS.—I can't!

DR STUMP.—You must! You shall have a preciput.

PROFESSOR FOURLEGS.—Preciput be blowed! I wont!

VOICE OF ARTHUR (*from Purgatory*).—Ach Teufel! Donner und Blitzen! I shall never finish my "D." (*Lightning and thunder.*) Where's Head?

WRAITH OF SIR FLAMBOROUGH (*faintly, from afar*).—Ubi!

PROFESSOR FOURLEGS and DR STUMP (*in unison*).—Bother this old inn! It's haunted. (*Exeunt hurriedly from Key and Vulture.*)

To Dr Francis Hueffer.

Schluss Folgt.

—o—  
 RONCONI.

(To the Editor of the "Musical World.")

SIR,—Your correspondent, "D. P.," has made a note upon my article on "Opera in France," &c., to the effect that I had forgotten "the brief reign of Ronconi." Had he carried his eye a few lines above, he would have seen that the management of the Théâtre-Italien by Ronconi was duly recorded in its proper place—i.e., immediately preceding that of Mr Lumley. Signor Corti had the theatre for the season of 1852-3; Ragani for 1853-4 and 1854-5; and Calzadoro undertook the direction in the autumn of 1855.—I am, Sir, your obedient servant,

MICHAEL WILLIAMS.

14, Arlington Street, Nov. 6, 1877.

[How about Bagier?—D. P.]

## OCCASIONAL NOTES.

It is to be hoped that Arabella Goddard, in the course of her tour in the British isles, may not come across Dr Hans von Bülow, at Glasgow. She might prove that the "petticoat" was better than the "swan-tail" and "opera hat." Gounod promised to pick up all the notes that Arabella let fall during her performance of a concerto at the Crystal Palace. At the end, when Arabella asked for them, the gallant Frenchman said—"Madame, j'ai les poches vides." Had Dr Hans von Bülow asked the same favour of the composer of *Faust*, that composer would, at the conclusion, in all probability, have said—"Monsieur, j'ai les poches remplies. J'en ai même plein le gilet."

MILAN.—The first appearance of Adelina Patti at the Scala, as the heroine of the *Traviata*, was an overwhelming success. More next week.

It is pretty generally known that the musical papers left by Mendelssohn at his death were ceded by his heirs to the Royal Library, Berlin, on condition that the State should give 4,200 marks annually for distribution among students of music. After the papers had been handed over to the authorities of the Library, one of the heirs became incapable of managing his affairs, and the guardian of his children, who are minors, has protested against his wards' share in the papers being given up without a pecuniary equivalent, which he estimates at 21,000 marks. His claim will be paid by the Government, and an item for the amount inserted in the next budget. The students' allowance will, however, be diminished in consequence 1,050 marks a year.

## CONCERTS VARIOUS.

NORTH BRITON HALL.—The third of the series of concerts, under the direction of Mr Richard Mackway, took place on Monday evening, when several duets, trios, and rounds were sung to the satisfaction of the audience. Messrs Richard Mackway and Prestidge gave, with effect, Benedict's "The moon has raised" (*Lily of Killarney*); Mr R. Mackway sang Ascher's popular "Alice, where art thou?" gaining unanimous applause, as did Mrs Prestidge in Randegger's "Cradle Song." Misses Julia Craven, Louise Stevenson, Messrs H. J. Whittingback, and Sidney Mackway were the other vocalists. Mr Robert Goodwin accompanied the music.

MR JOHN CROSS, a young and rising tenor singer, gave his "first concert" on Monday evening, the 20th ult., at Barnsbury Hall, Islington, which, notwithstanding the inclemency of the weather, was well attended. Mr Cross sang, with taste and feeling, "Home of my heart" (*Lurline*), and was called upon to repeat Ascher's "Alice, where art thou?" Mmes Tennant, Lisé Thomas, Cooke, Messrs Rawlinson, Hicks, and Norman were the other vocalists. Miss Lizzie Dell and Mr John Jefferys were the solo pianists. Mr Jefferys also accompanied the vocal music.

MR SYDNEY SMITH gave his first pianoforte recital on Wednesday afternoon, Nov. 7th, in Willis's Rooms. The vocalists were Mdlle Ida Corani and Mr Cummings; the pianist was Mr Sydney Smith, assisted by a pupil; the accompanists being Sir Julius Benedict and Mr W. Ganz. The following is a list of the pieces played by Mr Sydney Smith with his well-known execution and expression:—

Prelude and Fugue, in D major (Bach); Gigue in G minor (Handel); Sonata in A major (Scarlatti); "Cynthia," Serenade, and "Souvenir de Bal," Valse Caprice (Sydney Smith); Fantasia on Wagner's opera, *The Flying Dutchman* (Sydney Smith); Impromptu, in G flat (Chopin), and Air Hongrois (Liszt); "Undine," Study, for the Left Hand alone, on "Com'è gentil" (by request), and "Le Bivouac," Caprice Brillante.

Mr Sydney Smith's new compositions, "Cynthia," and "Souvenir de Bal"—the first an elegant serenade, and the last a brilliant valse caprice—are, judging from the effect they produced upon the audience, likely to rank with the most admired of the pianist-composer's works. The applause, at the conclusion of each, was hearty and unanimous. Mr Sydney Smith did not fail to let his admirers hear some of their old favourites. He gave them "Undine," "Le Bivouac," and his famous study for the left hand (introducing "Com'è gentil," with so much effect that he had great difficulty in resisting the evident wish of the audience to hear them over again. Besides the pieces named, Mr Sydney Smith played, with his clever pupil, Miss Annie Wilson, the first movement of Beethoven's Concerto in C minor, and Thalberg's Concertante Duet on Themes from *Norma*, arranged for two pianofortes. Mdlle. Ida Corani sang a cavatina by L. Rossi, an aria by Ricci, and "The Page's Song" (one of the recent popular contributions to the repertoire of the Promenade Concerts at the Royal Italian Opera House), composed by Signor Arditi. After each

performance, the young and clever vocalist received well-merited applause. Mr Cummings, always welcome, gave, with artistic expression, Beethoven's "Adelaide;" a charming song of his own composition, "Star Gazing;" and Mr Roeckel's "Only for thee." Mr Ganz was accompanist.

A CONCERT was given by Sig. Jervis Rabini in the Vestry Hall, Chelsea, on Thursday, November 1, before a numerous audience. Amongst the vocalists was Miss Matilda Roby, whose rendering of Signor Fiori's "Beloved" deserves special commendation. Able assistance was given by Miss Helene Arnim, Messrs Rudland, Rubini, Kruse, and George Weige. Mdlle Vittoria de Bono performed some violin solos in a highly satisfactory manner, and Mdlle Laura Fioretti and M. Emile von Koettlitz, pianists, contributed solos and duets, which added materially to the pleasure of the evening.

## PROVINCIAL.

GLASGOW.—On Saturday, November 3rd, the City Hall was crowded. Mdlle Sinico-Campobello, Miss Emma Howson, Messrs Campobello, Hilton, and Shakespeare were engaged as vocalists, and M. Niedzielski as violinist. "The most artistic singing of the evening," says the *Glasgow Herald*, "was displayed by Mr William Shakespeare, in Handel's 'Deeper and deeper still.' Many of the passages were delivered with a breadth of phrasing and conception such as are but rarely heard. His rendering of Bennett's charming song, 'Maiden Mine,' was equally fine. A popular item was the duet for Mr Shakespeare and Mr Hilton—'Love and War'—of course, encored. It is gratifying to find that the endeavours of the directors of the Abstinents' Union to give concerts supported by such distinguished artists meet with their just reward."

## Will of Teresa Tietjens.

The will and codicil, both dated August 21, 1877, of Mdlle Teresa Carolina Johanna Tietjens, late of No. 51, Finchley New Road, St John's Wood, who died on the 3rd ult., were proved on the 26th ult. by Alfred Markby and Charles Green, the executors, the personal estate in England being sworn under £16,000. As the accounts as to the disposition of her property which have already appeared are very misleading, we now give a correct abstract. The testatrix bequeathed to her sister, Henrietta Bell, £1,000; to her sister, Augusta Theresa Kruls, £200; to her cousin, Emma Drögemöller, £500; and to her executors, £100 each, all free of legacy duty. Her freehold house, No. 51, Finchley New Road, her freehold ground-rents in Belsize Road, and her leasehold house, No. 53, Finchley New Road, the testatrix leaves upon trust for her said sister, Augusta Theresa Kruls, for life, and at her death to her (testatrix's) niece, Augusta Kruls, absolutely. All her furniture, plate, household effects, jewelry, laces, horses, and carriages, she gives to her two nieces, Augusta Kruls and Maria Bevigani; £5,000 is left upon trust for her brother, Peter Tietjens, for life, and after his decease to all his children. The residue of her real and personal estate she leaves upon trust for her sister, Augusta Theresa Kruls, for life, and afterwards for her three children, Fritz Kruls, Augusta Kruls, and Maria Bevigani. Any property or interest given to any female is to be for her separate use, and free from the control, interference, or debts of any husband. The testatrix declares that she is a naturalised British subject, and domiciled in England.

SACRED HARMONIC SOCIETY, EXETER HALL.—The prospectus for the 46th season has just been issued. The season is to commence on Friday, 23rd November, with a performance of Mendelssohn's *St Paul*, Mmes Edith Wynne and Patey and Messrs Vernon Rigby and Santley being principal vocalists. This will be followed by Handel's *Judas Maccabeus*, on 14th December, and the same composer's *Messiah* on 21st December. The after Christmas concerts will be devoted to Mendelssohn's *Elijah*, Crotch's *Palestine*, Costa's *Naaman*, Haydn's *Creation*, and Macfarren's *St John the Baptist*. The great novelty of the season will be the production, for the first time in England in a complete form in the concert orchestra, of Rossini's celebrated oratorio, *Moses in Egypt* (*Mosè in Egitto*). Sir Michael Costa continues as conductor, and the principal vocalists already engaged are Mmes Lemmens-Sherrington, Edith Wynne, Osgood, Blanche Cole, Anna Williams, Julia Elton, and Patey; Messrs Vernon Rigby, E. Lloyd, Cummings, L. W. Thomas, and Herr Henschel, and Mr Santley.

## LISZT AT ROME.\*



The other day at a service held in the church of Santa Maria dell' Anima to celebrate the Saint's day of the Emperor Franz Joseph of Austria, the Abbate Liszt was conspicuous above anyone else for the number of his decorations. We saw only his breast; if we had gently raised his short cloak, we might, perhaps, have perceived the distinctive mark of a chamberlain, a key fastened or embroidered on the right hand side of his cassock, for the reader must know that Liszt is a chamberlain at the courts of several reigning princes, one of these courts being that of Saxe-Weimar. People have not forgotten the first time he displayed all his decorations. It was on Easter Sunday, in the basilica of St Peter, on the occasion of his first visit to Rome, some fifteen years ago. He wore a dress coat and white necktie and followed the procession, creating a profound impression on the crowd. He attended at this epoch the Cartani saloons, the rendezvous of all the literary and artistic celebrities of Rome, and the saloons of the Princesses Rospigliosi, originally Duchess of Cadore, where there was a great consumption of wit every evening. He soon became the lion of the season. Whenever the Princess gathered her intimate friends around her, and Liszt promised to make one of these privileged beings, the Princess never failed adding, in the form of a postscript to the cards of invitation: "M. Liszt will be with us." Whereupon her friends flocked around her. Liszt is averse to playing at parties for the behoof of amateurs. One evening, when he had gone to one of the excellent dinners given at the Academy of France by M. Schnetz, its director, the French Ambassador, M. de Grammont, I believe, who was one of the party, begged Liszt to sit down at the piano. Liszt refused point blank; the ambassador, however, was not disconcerted. "Monsieur Liszt," he said, "in the name of the Emperor, I ask you to take your place at the piano." "I bow at the name of the Emperor," replied Liszt, "and I obey." But he rarely played more than a single piece. One evening he dined at the table of a duchess, who thought she might ask him to play something. He did so. Not satisfied with this, the lady asked him to play a second time. This was too much for Liszt, who observed that he had fully paid for his dinner.



Liszt's visit to Rome was made for an object which he pursued with great activity. He wanted to obtain from Pius IX. a divorce for the Princess von Sayn-Wittgenstein, whom he wished to marry. The report had already got bruited about that the Pope had granted the divorce, when one fine day Liszt left, without saying good-bye to any one. His marriage had ended in smoke, *seu fumus in auras*, and his friends received a visiting card bearing the words: "Abbate Liszt, the Vatican." He had actually installed himself at the Vatican, where he followed up the object he had in view. The post of master of the Sistine chapel had been vacant since the death of the celebrated Bazili. Liszt contended for the honour of replacing him. But at the Vatican the music of the present is preferred to the music of the future, and the pianist's application remained unheeded. From the Vatican he passed to the Monastery del Rosario on Monte Mario, whence he used to drive down on an evening to town, reading his breviary by a lamp which he had had hung up inside his carriage. At present he is the guest of Cardinal von Hohenlohe, at the Villa d'Este, Tivoli.



CHEMNITZ.—The Singacademie lately celebrated the 60th anniversary of its foundation.

\* From an article published, some little time ago, in the *Italia*.

## ALEXANDRA PALACE CONCERTS.

The Classical Saturday Concerts of the Alexandra Palace, which had been for awhile suspended, were re-commenced on Saturday last with every prospect of success. The musical direction has been confided to Mr Frederic Archer, the able organist of the Palace, who has succeeded in collecting a fine orchestra of fifty-two performers, with Mr A. Burnett as leader, MM. Zerbini (viola), Boumann (violoncello), Radcliff (flute), Horton (oboe), Tyler (clarinet), T. Harper (trumpet), Hutchings (bassoon), Mann and Waterson (horns), C. Harper (contrabasso), Hughes (ophicleide), and other artists of well-known ability. The first half of the concert consisted of selections from Mendelssohn. The performance of the A major symphony sufficed to show the excellent quality of the orchestra and the remarkable ability of the conductor. Mr Archer was evidently master of the score; a finer performance of the symphony it would be difficult to conceive. The beautiful second movement, *andante con moto*, was encored. The *presto saltarello* was taken rather more rapidly than usual, and with good results. The execution of the overture to *A Midsummer Night's Dream*, with which the concert began, had the strings been completely audible in the *ppp.* parts, and the bass trombone less predominant in the *tutti*, might have been pronounced almost faultless. In Weber's *Oberon* overture, Mr Mann and Mr Waterson greatly distinguished themselves in the horn passages. The Alexandra Palace Choir gave the choruses from Mendelssohn's unfinished oratorio, *Christus*, and the triumphal chorus from Gounod's *Reine de Saba*, in only a few instances showing that further rehearsal would have been advisable. A *duo concertante* for flute and pianoforte, composed by Mr F. Archer, admirably played by that gentleman and Mr Radcliff, is nevertheless more appropriate to a drawing-room than to so large an arena. The principal vocalists were Mrs Patey, who gave "O rest in the Lord" delightfully, and Mr Pearson, who sang "The Garland" and "Eily Mavourneen" with much taste. The audience, numbering over 3,000, were hearty in their applause. The concert ended with the Coronation March from Meyerbeer's *Prophete*. The Saturday Classical Concerts will be continued at intervals of a fortnight, and on the intervening Saturdays Handelian performances are to be given in the Central Hall by the Alexandra Palace Choir, accompanied on the great organ by Mr Frederic Archer.—*Globe*.

## CRYSTAL PALACE CONCERTS.

One might reasonably conceive that those who manage the music at Sydenham have enough to do, in order to keep before them the whole range of classic art. But with all this, they contrive to have an eye upon the calendar. Not an anniversary of importance escapes them, and so surely as the time of an illustrious birth or death draws near, so surely do we receive an intimation from the Palace that it will meet with a formal recognition. Saturday last was, within a day, the thirtieth anniversary of Mendelssohn's death. On Nov. 4th, 1847, the overworked brain of the most popular and, in some respects, the greatest composer of his time ceased to labour, while as yet work lay around unfinished, and the sanguine soul, forgetful of the worn-out body, was looking forward to even higher things. And on the 3rd of November immediately past some thousands of amateurs, belonging to the people who appreciated Mendelssohn so well, gathered to hear in *memoriam* one of his greatest works. It is something for a man's fame, not only to endure for a generation, but to be a power at the end of it; and this is the best answer to all the silly folk who, because every hero must needs be the butt of a lot of unheroic carpers, chatter depreciatingly about the author of *Elijah*. In view of the place Mendelssohn retains among his brethren, the very force of contrast reminds us of Wagner's sneer concerning him—"Having nothing to say, he said it in a gentlemanly manner." So, then, is it to "sounding brass and a tinkling cymbal" that the world has listened for thirty years without finding out its hollowness and emptiness? And, having for all that time worshipped what it thought to be a god, has the world really adored a genteel tailor's dummy? So says the Oracle of Bayreuth; but the weight of evidence is against him, and for the present we shall go on esteeming the gentlemanly nothings of Mendelssohn, even as a select few regard the rugged and ponderous utterances of his detractor.

The Mendelssohn programme of Saturday included, first, the overture to *St Paul*; next, the air, "Jerusalem, thou that killest the prophets," from the same oratorio; and, lastly, the *Lobgesang*. . . . It was gratifying to hear the prelude to *St Paul* so well executed; it was gratifying to hear Miss Mary Davies—who would be a great singer if nature had given her adequate physical power—deliver the touching air with so much pathos; and it was, above all, a treat to receive the symphonic movements of the cantata as rendered to perfection by the band. The solos in the



*Lobgesang* were entrusted to Miss Robertson, Miss Mary Davies, and Mr Barton McGuckin, at whose hands they had a satisfactory measure of justice. Music of this kind does not show off Miss Robertson's distinctive qualifications, but the young lady acquitted herself throughout with intelligence, and should be specially commended for observing, in the short solo, "The night is departing," the precedent first set, in Exeter Hall, by Madame Nilsson, who made it fall on the ear as though sung in the distant heavens. Mr McGuckin did good service in the great *scena*, "The sorrows of death," of which he showed an artistic comprehension, and for the interpretation of which he possesses adequate vocal means. Mr Manns, as usual, conducted the instruments admirably \* \* \* \* \*

The novel feature at this concert was a concerto (MS.) for violin and orchestra, written by Herr Max Bruch for Señor Sarasate, who played it on Saturday for the first time in public. Herr Bruch himself conducted, so that the work was heard to the greatest possible advantage, and, we must add, made a legitimate impression. Although based, as to structure, upon classic forms, it is in certain respects a very individual composition. Thus, the first movement is an *adagio* instead of an *allegro*, and the second a semi-rhapsodical recitative instead of a carefully wrought-out *adagio*. The finale is a *rondo* in the old and well-established form. Taken as a whole, the aim of the concerto is not pretentious. Instead of a symphony with violin solo, such as Beethoven wrote, Herr Bruch has given us a solo in three movements, with orchestral accompaniments and interludes, *secundum artem*. He was, perhaps, wise to aim no higher, because then he might have missed his mark, whereas now he has hit it. All the movements are interesting, and adapted to display the soloist; but we like best the *adagio*, which, in its alternation of tender pleading and passionate remonstrance, brings to mind the chief and most touching characteristic of Schubert's genius. Señor Sarasate played admirably; with no great power of tone, it is true, but with real taste, and perfect mastery over the resources of his instrument. Both composer and executant were twice called back to receive the plaudits of the audience.—*Daily Telegraph*.

#### Hans von Bülow and Cherubino.

(From the London "Figaro.")

I have received a good-humoured and quite characteristic letter from Dr Hans von Bülow, and of which I append a translation. The occasion for Dr von Bülow's courtesy has passed, but both the letter and its enclosure are so exceedingly characteristic that they will still be of interest to all. There are some points on which I must confess I am not in agreement with Dr von Bülow. But that he can write a capital letter there is no question whatever. I fear I did contribute to Dr von Bülow's "bad humour," but I fancy the contest hurt neither of us:—

"DEAR CHERUBINO.—Some years ago you did me the honour to ask me to add my autograph to your collection of celebrated and more or less guilty criminals. I abstained at the time from acceding to your caprice, as I was in a very bad humour. Confess, my dear sir, that you had done your best to contribute to it.

"To-day, as I no longer dispute the palm with the half-dozen petticoat pianists about whom *St James's Hall* goes mad, and only considering London as a station on the road to Scotland—moreover, appreciating very highly the political tendencies and social wit of the *London Figaro*—I cannot resist the inclination to repair my former puerile but honest incivility. If this does not suit you, light your cigarette with the enclosed scrap, and throw it into your fireplace. America has so pachydermatized me that there is no longer a chance of wounding me by such proceeding.

"Your very humble servant,

"HANS VON BÜLOW.

"Sydenham, November 6, 1877.

"Napoleon III., amongst other good things, has emitted the axiom that 'one destroys only that which one replaces.' Replace, then, as soon as possible, in the interest of good music, Messrs W. C., A. M., Dr. W., by Messrs Henry Gadsby, Charles Hallé, Arthur Sullivan. Everybody will be gratified, and the intelligence of the minority will be as well satisfied as the instinct of the majority of His Majesty the Public.

"Sydenham, 6th November, 1877."

"Hans von Bülow.

[Now, ye time-serving, virtuoso-hunting "petticoat pianists," say a word for yourselves. Arthur Chappell won't do it, if you don't; but "Cherubino" will. If not, an appeal should be made to Anton Rubinstein, who is certainly not of the "petticoat" order of pianists.—J. P.]

#### BURNAND ON'S BOX.

(To the Editor of "The Theatre.")

SIR,—In *The Theatre* of the 30th I find:—"The *Musical Box* at the Gaiety still refuses to 'go,' and will soon give place to the promised version of *La Cigale*." This statement is incorrect, and is unfair both to the actors and to my adaptation of *Le Homard*. I admit that the works might have been a trifle stiff on the two first representations, when, perhaps, either the *Musical Box* wanted oiling, or the audience had not been sufficiently wound up. But I saw it last week, and, so far from refusing to "go," it was "going" immensely. The laughter from a crowded house was hearty and continuous, and there was a genuine "call" for the performers. I am not saying anything about the merits or demerits of this nonsensical trifle, which is capitally acted all round. All I do say is, that I have seldom heard a farce go better than the *Musical Box* on the night in question. I am told that this was not an exception, but that it goes equally well every night. Of course, my *Musical Box* will be withdrawn when *La Cigale* is ready, as the latter is a three-act comedy-drama. With this and a short *lever de rideau*, and the burlesque to finish, the programme will be full enough in all conscience. Had the *Musical Box* "refused to go," it would soon have gone—out of the Gaiety bill; Mr Hollingshead being about the last manager in London to run a failure.—I remain, sir, faithfully yours,

F. C. BURNAND.

Friday, Nov. 2, 1877.



#### MUSIC IN MANCHESTER.

(From our own Correspondent.)

Since the date of my last letter there has been no lack of musical entertainment in this city. Mr Hallé's weekly concerts have recommenced, and the twentieth season of these justly-renowned performances seems likely to be as brilliant as any of its predecessors. The band was never so strong, and one realizes in listening how great is the advantage of constant practice, without which it is, of course, impossible to secure those lights and shadows of orchestral effect which never fail to gratify experienced amateurs. At the first of these concerts, a fortnight ago, Mendelssohn's Scotch Symphony, Beethoven's Festival Overture, and a new overture, *The Normans*, by Dietrich, were in the programme. Mr Hallé played, with the orchestra, Chopin's Spianato and Polonaise, and, as a solo, Raff's Menuet and Tambourin in B flat. Herr Henschel was the singer. Last Thursday Mendelssohn's *St Paul* was given, with Mmes Sherrington and Patey, Messrs Guy and Henschel, as principal singers. Herr Henschel's delivery of the solos of *St Paul* created a great sensation. It is long since Germany has sent us so finished a vocal artist. Perfect phrasing—in fact, an irreproachable method, combined with rare dramatic instinct and unflinching taste—enable this young artist to achieve the highest kind of success. The performance of *St Paul* was gratifying in other respects, and the choir well drilled by the zealous chorus-master, Mr Hecht, had been strengthened by the addition of nearly fifty boys, whose fresh voices told well in the chorales.

At the Concert Hall, the band of which has been considerably augmented, there was an interesting concert last week, the chief orchestral feature of which was a *Suite* by Lachner. Mlle Mehlig played one of Chopin's concertos, and Miss Gastano was the singer.

Mr De Jong's second fortnightly concert was very well attended. In addition to the orchestral performers, the singing of a vocal party, including Mdme Sinico, Miss Howson, Mlle Franchi, Messrs Shakespeare, Hilton, and Campobello, gave great pleasure.

The Carl Rosa Opera Company is attracting large audiences this week at the Prince's Theatre, and among the novelties promised are Nicolai's *Merry Wives of Windsor* and Macfarren's *Robin Hood*.

The Kennedy's Scotch entertainments have proved very popular in Manchester. Since John Wilson's time we have never heard the songs of Scotland so admirably sung, and Mr Kennedy combines humour and pathos so artistically that he would have achieved a great success on the stage, had his ambition turned in that direction.

Herr Max Bruch, the distinguished German composer, visited Manchester about a fortnight ago. He was entertained at dinner by the Liedertafel, and attended a *conversazione* of the St Cecilia Society, where he accompanied Herr Straus in a Romance for the violin.

Manchester, November 7th, 1877.

### ITALIAN OPERA IN LIVERPOOL.

In these days of higher musical development and the Wagnerian "Tone Drama," with its ghouls, goblins, ghosts, mythological birds and beasts, patent fog, concealed orchestra, and all its other aids to a proper and well-regulated intellectual emotion, it is almost a condescension on the part of a musical critic to sit through the meanderings of an old-fashioned work like an opera by Rossini, Verdi, Mozart, Meyerbeer, Auber, or even Beethoven. Doubtless these were all great men, but their ideas of musical drama were decidedly illogical. They wrote melodiously, and observed the laws of musical form and development; their music gave pleasure, either in or out of the opera, and people came away from hearing it with its melodies still haunting the willing mind. But this is all being changed, and the prophets teach us that melody is vulgar, that form is a mere antiquated embarrassment, and that, for philosophical reasons, exaggerated fairy tales make a better foundation for the construction of a "tone drama" than do the merely human incidents which constitute the plots of most operas of the past. But, as we are writing for many who are not yet quite educated up to this belief, and who don't think it a sin to enjoy music which they can follow and comprehend, we feel no compunction in recording the success of the short season of Italian Opera at the Alexandra Theatre. The works chosen for representation were well rendered, and included *Il Trovatore*, *Il Barbiere di Siviglia*, *Le Nozze di Figaro*, *Un Ballo in Maschera*, *Il Flauto Magico*, and *Der Freischütz*. The great merit of the representations has been in the excellent all-roundness of the various casts; and, to particularise, we should have to give a perfect catalogue of names, a great many known to Liverpool opera-goers, and a few not known. Foremost among the latter are Mdle Caroline Salla, who appeared on Monday night as Leonora in *Il Trovatore*; and Mdle Anna de Bellocca, who essayed the part of Rosina in Rossini's delightful *Barbiere*. The former with a very fine voice and finished style, surmounted the difficulties of the exacting part allotted to the heroine in Verdi's opera with the greatest success. Mdle de Bellocca is also a highly cultivated vocalist. We have to welcome the reappearance of Signori Bettini and Foli in Mr Mapleson's company—the one for his voice, and the other for his perfect vocalisation. Band and chorus were excellent and responded to the *baton* of the able conductor Signor Li Calsi, with intelligence, the general result being an *ensemble* seldom surpassed on the provincial stage. The mounting of the several operas was exceedingly good, and reflected credit upon the resources of Mr Saker's establishment.—*Liverpool Porcupine*.

### SONNET.—THE SKY SONNAMBULIST.\*

Oh spirit of the night, why dost thou roam  
That cold immensity of calm, the sky?  
What crazy dreams have led thee from thy home  
Of the Western slumbers? Do thy fancies fly,  
With sleep's strange wings, to piercing heavens' dome?  
And, revelling free beyond, does thy heart sigh  
For Liberty's twin sister, Love? Dost yearn,  
Oh splendid slave, whose daily coursers burn  
Their path through beauty—yearn'st for sympathy,  
That wire of the heart, without which no delight  
Is pure? A mortal thou couldst not discern  
For littleness; and whom thy mournful light  
Makes sleepless, his yearning soul doth turn  
On thee, and seek desire's content to learn.

\* Copyright.

Dolkato.

### "BUY A BROOM."

(To the Editor of the "Musical World.")

SIR,—The following extract from Parke's *Musical Memoirs*, Vol. II., p. 229, relates to the subject of your correspondent's query:—

"1826. Vauxhall Gardens opened for the season on the 20th of May. The new managers engaged the following eminent performers: Mdme Vestris, Mdme Cornega, Miss Stephens, &c., as singers, and Mr Bishop as composer and director. Bishop's talent lay dormant nearly the whole of the season; he produced nothing but a ballad, called 'Buy a broom.'"

The words of this ballad were by J. R. Planché. It was published in 1826 by Goulding; but as the title-page states that it was "sung by Miss Love at Vauxhall," it would seem not to have been adopted by Mdme Vestris until afterwards.—Yours truly, G. A. C.

### WAIFS.

It is stated that Verdi is busy on a fresh opera.

Professor Julius Stern is progressing favourably.

Ole Bull, after visiting Milan, is now at Brussels.

*Sylvia* is a hit at the Imperial Operahouse, Vienna.

The Circo Milano, Turin, has been sold to a tramway company.

Gounod's *Faust* was performed at the Grand Opera, Paris, for the 550th time, on the 6th October.

Mlle Marie Dumas resumed her Sunday morning *matinées* at the Théâtre-Lyrique on the 4th inst.

The hundredth performance of *Paul et Virginie* at the Théâtre-Lyrique took place on the 3rd inst.

The Pope has created Sig. Augusto Moriconi, organist of St Peter's, a knight of the Order of San Silvestro.

The Schubert Society held their first meeting on Wednesday, for the practice and trial of new compositions.

Signora Teresa Singer has gone to Naples, where she is to make her *début* at the San Carlo as the heroine in *Norma*.

Herr Albert Parlow, of Stettin, is about to make a tour through Germany and Belgium with his orchestra of 130 musicians.

The health of Sig. Coppola has lately occasioned serious anxiety. The veteran composer is more than eighty-six years of age.

M. Faure left Paris a short time since for the Hague, whence he intended visiting Brussels, to sing in *Faust* and *Hamlet*.

Mad. Marchesi has resigned her professorship of singing in the Vienna Conservatory and accepted a similar post at Brussels.

Under the signature of "Italicus," the King of Sweden contributes excellent musical criticisms to one of the leading Stockholm papers.

"Lord, have mercy on us, miserable singers," would be an appropriate opening prayer for many churches where they have congregational singing.

M. Gevaert, director of the Brussels Conservatory, lately made a short stay in Milan. He is collecting materials for his *History of the Music of Antiquity*.

The first performance of the New York Oratorio Society this season is announced for the 15th inst., *Judas Maccabeus* being the work selected for the occasion.

Dr Gunz has been created an honorary member of the Dutch *Majtschappij tot Bevordering der Toonkunst*, and invited to visit Rotterdam to receive his diploma.

Herr Johann Strauss's new work, *La Tsiganne*, which is really the music of *Die Fledermaus* fitted to a new libretto, has been successfully produced at the Théâtre de la Renaissance.

Mad. Marie Roze will sail early next month for America, to fulfil her engagement as a member of the Strakosch company, which will include also Mad. Ilma di Murska, Miss Kellogg, and Miss Cary.

Messrs C. Kegan Paul & Co., are about to publish a volume of sermons by the late Charles Kingsley, entitled *All Saints' Day, and other Sermons*, which will contain his last sermon preached in Westminster Abbey.

Miss Blanche Lucas, who has been singing lately at Messrs Gatti's Promenade Concerts, Covent Garden, is—says *The Courier*—"established in public favour, her appearance being always the signal for prolonged applause."

Macfarren's Opera company commenced a six nights' engagement at the Alexandra Theatre and Operahouse last evening, with Verdi's *Il Trovatore*. Further particulars next week.—Choir. [Who's Macfarren?—D.B.]

Signor Schira's opera, *La Selvaggia*, already received in various towns of Italy with such unanimous favour, is to be immediately produced at the Liceo, at Barcelona, after Gounod's *Faust* and the *Huguenots* of Meyerbeer.

M. Vizontini has opened a subscription for thirty nights (Thursdays), extending over seven months, at the Théâtre-Lyrique. The price for an admission to the *avant-scènes* is 1,800 francs, while an orchestra-stall costs 250.

The season was inaugurated at the Théâtre-Italien, Paris, on the 4th inst., with *Polauto*, the principal characters being sustained by Mdlle Urban, Signori Tammerlik, Pandolini, and de Reszké, with Sig. Usiglio as conductor.

Among the novelties promised this winter at the Czech Theatre, Prague, are *Zavis*, a four-act romantic opera by Rozkosny; *Selma Sedlak*, a two-act comic opera, by Dworak; and a new version of Smetana's opera, *Dee Vdovy*.

Herr Johann Strauss has left Paris for Vienna. He will return, however, accompanied by his brother, Herr Eduard Strauss, to the former capital during the Grand International Exposition and bring with him his famous Vienna Orchestra.

ZARÉ THALBERG.—Many offers have been made to this charming and accomplished *prima donna* to sing at the Liceo, in Barcelona, where she now resides, previous to her return to fulfil her engagement with Mr Gye, at the Royal Italian Opera. Up to this moment, however, she has declined all propositions.

Sig. Sivi and Herr Raphael Joseffy, the Hungarian pianist, commenced on the 1st inst. a concert tour through Italy. The tour will last till the middle of next April. [Why don't Joseffy come to London, and match himself with our Bülows, Rubinstens, &c. We would back him against any of them, now that Tausig is gone.—D. B.]

Among the artists secured by M. Strakosch, for his European and American tour, is Mdlle Estella de la Mar, who has received her artistic education at the expense of the King of Holland, and is a pupil of M. Georges Cabel's. Though only 17, she is to be paid 200,000 francs for her five years' engagement, and her stage-name is to be "Faustina" (after Boccaccio?).

In our obituary of this day we record the death of Herr Caspar Suppus, the violinist, a native of Mayence. He came to this country with Herr Schumann's German opera company, in 1840, when Mr Ganz, the father of Mr Wilhelm Ganz, was conductor. Herr Suppus died on the 2nd November, at 24, King Street, Soho, at the age of 77, leaving a widow (aged 82), totally unprovided for.

The following novelties will be produced this winter at the Paris Opéra-Comique: *Une Nuit de Noces*, three acts, words by MM. Sardou and de Narjac, music by M. Delfès; *Suzanne*, three acts, words by MM. Cormon and Lockroy, music by M. Paladilhe; *Pépita*, two acts, M. Delahaye; *Le Chariot*, one act, words by M. Daudet, music by M. Léon Delahaye; one act by M. Théodore Dubois; and three acts by M. de Narjac, with posthumous score by Grisar. To this list must be added the revivals of *Le Déserteur*, *Cinq-Mars*, *Le Songe d'une Nuit d'Été*, *Les Mousquetaires de la Reine*, *L'Etoile du Nord*, and *La Perle du Brésil*. [Not a word about Auber! *Fi donc!* The Parisians don't appreciate their really great composers.—D. B.]

The organ belonging to the New Public Halls in Glasgow is to be formally "opened" on Monday evening, November 19th, by Mr. W. T. Best, of Liverpool. The opening of the Halls themselves is to be the great event of the approaching musical season in Glasgow, and is likely to be a particularly imposing affair, all the tickets having, I hear, been bought up in view less, I suspect, for the benefit that is to be done to the cause of music than to basking in the presence of Her Royal Highness, the Princess Louise, Marchioness of Lorne. Musically and naturally, it seems a pity that the enterprise is to be begun with a performance of *The Messiah* rather than of Professor Macfarren's *Lady of the Lake*, especially as the oratorio is to be given at any rate in Glasgow on New Year's Day. Religiously, however, the scheme could not have a better benediction than will be pronounced by the hallowing strains of the great Handel.—Choir.

LEIPZIG.—Herr Franz von Holstein's romantic opera, *Die Hochländer*, was successfully produced at the Stadtheater on the 23rd ult. The composer was called on after the first, third, and fourth acts. The performers were called at the end of every act.

ROME.—On the occasion of a dinner given by Herr von Keudell, to the German Ambassador, Liszt took part with his former pupil, Sig. Sgambati, in his "Faust Symphony."

COLOGNE.—Herr Langenbach with his orchestra from Bohn has been giving concerts here every Thursday. *The Creation* was performed at the first Gützenich Concert, the vocalists being Mad. Walter-Straude, from Bale, Mr Candidus, from New York, and Herr Schelper from Leipsic.

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